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merit who are not represented at all, who belong to the Academy; and many of the young school are not represented upon an occasion when it should be expected of them to do their utmost. A fuller notice of the works will be given in future articles; and, if we see that our opinions have been too hastily expressed, we shall cheerfully unsay the apparently harsh words said; but we are not of those who consider pictures as Chinese puzzles — the longer it takes to unravel their meaning and discover their beauties the greater they are! Such works are works of patience only; the highest flights of the painter's art in that direction being annihilated forever by the model of the city of Orleans wherein every house edifice, every turn of the smallest street, the balconies, every detail, in fact, is scrupulously produced. The labor of more than thirty years is certainly a work of patience, entitling it to a position among works of art, if such works may be called art. In passing from the Commissioner-General's office, one's eyes are struck by the extent of space occupied by one photographer of New York. They are skillful, good photographs, but there is displayed *trop de chic;* and there seems to be many of the same pose as though expressly to occupy space. We remarked the fact to the Assistant Commissioner, who excused it by saying, "The plan of the place had been shown to the photographer in New York; he asked for, and received the space desired." Let us say he was fortunate in that he occupies nearly all of it. But the Assistant Commissioner upon another occasion, when excusing the neglect of duty, forgot all about the plan and said the Commission did not know, until too late, the space they were to occupy or have at their disposal. Is it possible that the space which was supposed to be free — as it justly was the intention it should be — has been bought and sold? We are not grumblers; but we do love fair play and — honesty!

— *Outremer.*

FRENCH ART.

OUT of the 5,864 exhibits contributed by the thirty nations represented in the art department of the Paris Exhibition, France heads the list with 2,071, of which 861 take rank in the first class as oil paintings. This display, taken in connection with the usual annual exhibition of the Salon, and the exhibition of modern masters in the Rue Laffitte, is probably the largest and most brilliant ever made by France, and leads the world. The French pictures at our Philadelphia Exhibition, in 1876, were very limited and unequal. There were no canvases of Jean François Millet, Théodore Rousseau, Charles François Daubigny — although his son and pupil was represented — Corot, Baudry, Laurens and Meissonier. To represent it truly French art needs all these. True, there are no pictures in the Paris Exhibition by Millet and Rousseau, but examples of those masters can be seen in the Louvre and the Luxembourg, and in the gallery in the Rue Laffitte, where there are sixty-one pictures by Millet and twenty by Rousseau. Regret has been expressed that France did not make, at Philadelphia, the same effort that the English carried out so successfully; and that the public of the American cities, who know Gérôme and Bouguereau a great deal better than they know the real masters of the school, should not have had a little lesson in modern French painting. Ingres, who died in 1867; Delaroche, who died in 1856; Decamps, who died in 1860; Delacroix, whose death occurred in 1863, all great French artists, were also wholly unrepresented at Philadelphia.

Many artists, well known and much admired in this country, have no pictures at the Paris Exhibition. Diaz, Boutibonne, Dupré, Jacques, Couture, Edouard Frere, Baugniet, Decamps, Leyendecker and Cholminski, for some occult reason, have been excluded, or they failed to seek admission for their works. But France is so rich in portrait, figure, landscape, battle, historical, *genre*, animal and religious painters, the absence of a dozen or more celebrated artists from her great Exhibition is hardly noticed. With Meissonier, Gérôme, Doré, Bonnat and Couture, the French may successfully challenge the rest of mankind. To even name her great artists and their pictures, as seen at the Exhibition of 1878, would require more space than any one art journal has at its command. Meissonier and Bonnat divide between them the best space in the French art gallery, the works of the former numbering sixteen, the "Cuirassiers, 1805," having the place of honor. Doré's "Night in the Colosseum" is much criticised. An artist, new to the American public, whose portraits and figure pieces have created a great sensation among the connoisseurs visiting Paris, is Jean Jacques Henner, of Alsace — a pupil of Picot — who won the Prix de Rome in 1858, and the Legion of Honor in 1873. He has ten pictures, two of which, "La Femme au Divan Noir," and "Naïads," are extravagantly praised. Of him it is said he seems to reach heights of excellence in the direction of splendid painting beyond his day; beyond his contemporaries; beyond Ingres, because superior in the mastery of abstract color; inviting no comparison with any artist except in the one matter of tone, but in that one able to bear comparison with any of his time. He absolutely declines all subjects and paints effects merely, judging by his works in the Exhibition. His style is said to be more like Titian's than any seen in this century. Of all American artists, possibly the venerable William Page may be regarded as a disciple of Henner. Corot has ten pictures in the Exhibition, and eighty-three altogether in the gallery of the Rue Laffitte! Gustave Moreau has six canvases. Jules Breton has nine, such as the "Gleaner" and "Girls at the Fountain." Antoine Vallon has five works, among them his "Fisherwoman of Dieppe," which created a *furore* in the Salon of 1876. Two of the great artists of the day in Paris, who exhibited, are Hector le Roux, who devotes himself to Greek and Latin subjects; and J. E. Delaunay, whose "Plague in Rome" was exhibited in 1869, and placed by Napoleon in the Luxembourg. The military painters of France, as Alfred de Neuville, Edouard Detaille, Berne-Bellecour, Dupray and Protais, are well represented in the Exhibition. The masterpiece is De Neuville's "Le Bourget," and represents the taking of that village by the Germans. This work is praised for its rare inspiration, breadth of composition, and subtleties of color. Among the host of other artists represented by many of their best works, are J. G. Vibert, Antigna, Baron, Bertrand, Gérôme, Bouguereau, Rosa Bonheur, Biron, Alex. Cabanel, Jacquet, Charles Chaplin, Comte, Cot, Desgoffe, Dubufe, Isabey, Jalabert, Jourdan, Lambinet, Maréchal, Auguste Toulmouche, Adrien Moreau, Van Marcke, Yvon, Ziem and scores of others.

For illustration in THE ALDINE we have selected charming *genre* pictures by Moreau and Toulmouche, whose works are much admired in the Exhibition. These artists, like Alfred Stevens, of Brussels, are essentially modern; they paint the costumes of the day, and as they change they keep up with the movement. The success of these pictures does not depend upon the cut of the dresses or choice of subject, but in the wonderful facility of handling and the exquisite harmony of tone and color employed. The works are highly finished, a fact which displeases such a renowned artist as Mr. George Innes, of this country! And yet they are painted with great simplicity and apparent ease. In this consists the art which English and American artists have yet to acquire. Speaking of these skillful French artists, Théophile Gautier said, as long ago as 1864, "The process is attaining a point of perfection disquieting, for the hand is becoming so skillful that the painter will soon be able to produce without brains." It may not require much brain-power to conceive a woman picking spring blossoms, or white roses, but it does involve a certain knowledge of art to compose a pleasing picture from these simple subjects, and thorough information regarding colors to produce the required symphony. *L'Art* commends Moreau's pictures for their care in composition, the animation of their figures and the delicacy of coloring. "Spring Flowers" is a good example by this artist.

At the recent Exposition Universelle in Paris, M. Moreau was represented by several pictures, among them "Le Menuet Gitanos de Grenade," "Un Norché a Grenade — Espagne," etc. One of his most striking pictures, which we reproduce, has the French title, "*Ils allaient dodelinant de la tête,*" which may be liberally rendered in English as, "They go balancing their heads from side to side." Two, at least, of the merry party, appear to be somewhat intoxicated, and but for the solemn Capuchin and the sturdy old Falstaffian gentleman in the centre, as supports, we might expect to see them in the gutter, notwithstanding their fine clothes. They are making slow progress along the quaint and narrow street, much to the amusement of the housemaids and the butcher, who laugh at their idle jests. M. Moreau makes a specialty of these interesting and serio-comic pictures, illustrating the drolleries of life, as the titles of his works indicate. He be-

SPRING FLOWERS.—After Adrien Moreau.

longs to the school of Parisian art. It is said there are few Parisian artists born, and foreigners make the best. Artists who go up to Paris, falling under the influence of its movement, add to the native talent they have brought with them an elegance and refinement that are entirely Parisian. The gallery of the late Mr. Lamont, of New York, contained a brilliant work by Moreau, called "A Discovery." A lady, dressed in pink silk, was walking through the tall grasses and flowers of a brook's edge, in the

SUMMER.—After Toulmouche.

water of which several beautiful ducks were floating. The effect was very brilliant. In the year 1876 he was awarded a medal for his picture, "La Kermese," a *fête champêtre*, filled with figures enjoying a dance, etc. He was born at Troyes, France, and became a pupil of M. Pils. Among his other works of note are "Sortie de Bal," "La Promenade," "Concert d'Amateurs dans un Atelier d'Artiste," and "Field Flowers," which was on exhibition in the French department of the Centennial Exhibition at

Philadelphia. At the Loan Exhibition in aid of the Society for Decorative Art, held in New York during October, 1878, a dainty picture was shown by this artist, called "Among the Flowers;" a lady in a delicate costume strolling through a field of bright wild flowers.

Auguste Toulmouche, whose picture, "L'Été" (Summer), is so much admired, is one of the five or six celebrated French artists who paint similar works. He has been before the public longer than most of his contemporaries, having received medals in 1852, '59 and '61, and the decoration of the Legion of Honor in 1870. His works are very beautifully and carefully painted, with sufficient sentiment. The accessories are put in with unusual care. It has been suggested that if Toulmouche would paint with a little *abandon*, greater freedom and naturalness, he would enhance the value of his works. Many of his pictures are to be found in private American galleries. One or two of his works are in Mrs. A. T. Stewart's gallery; "His Portrait," a very pleasing picture, was in the Lamont collection; "The Bouquet" was to be seen at Goupil's, in New York, a year or two ago; Mr. W. B. Dinsmore, of New York, possesses "Going to the Ball;" "The Reverie" was offered for sale a year or so ago, in New York. Other works by this artist are "La Réponse," "L'Hiver," "Flirtation" and "Le Livre Sérieux." None of these pictures are more pleasing than his "Summer," represented by a woman in the summer of life, plucking white roses, the air perfumed by the deep-yellow blossoms of the climbing jasmine. Toulmouche ranks with Wilhems, Rossi and Boutibonne as a painter of delicate dry goods. He possesses the art of painting textures, which enables him to represent them with marvelous fidelity. He was born at Nantes; became a pupil of M. Gleyre, and has a studio at 70 Rue Notre Dame des Champs, Paris.

THE PET LAMB.—A. T. ELWES.

ENGLAND AT THE PARIS EXPOSITION.

THE country next to France occupying the most space in the art galleries of the Universal Exposition at Paris, was England, which, in the days of Joshua Reynolds, Gainsborough and Turner, stood more nearly on the same height with its continental rival. England sent to the Exhibition seven hundred and twenty works of art, of which two hundred and eighty-three took rank in the first class as oil paintings, the remainder being classed as water-color and black-and-white drawings, sculpture and medallions, architectural drawings and models, and engravings. In all of these departments English artists were well represented, and a glance at some of them will prove instructive and interesting to the greater English-speaking family on this side of the Atlantic.

Passing from the French Department to the English, says an intelligent American observer, as the works of the latter strike the eye there is one strong impression uppermost—that of a general heaviness in color, and a lack of ideality. The poor pictures are in the majority. While there are many fine pictures, great individuality, and a refreshing evidence of a healthy moral national life, as a whole they are gay and hard in color, and without the breadth of fancy or imagination which gives poetical life to art. There is no collection of fine works by deceased painters, as there was at Philadelphia; they are mostly fresh from the studios, and by so much more emphatically English than ever. English art, as regards oil painting, appears more than that of any other people except the Chinese, to be in national fetters. The fine things of Alma-Tadema, representative of ancient Roman and Egyptian art, are scarcely more English than his name, and the same is true of the pictures by George H. Boughton, who is an American. At times, it is true, these fetters are made of roses, as, for instance, in Mr. Leslie's "Visit to the Pension," and in the one picture of "The Harvesters," by Morgan. No idyl in the language is so sweetly pastoral as this English country scene. J. F. Millais, who, with Mr. Herkomer, received the *médailles d'honneur*, has a line of ten subjects, among which is the life-sized, half-length picture, "Yes, or No," well known in this country through photographs and engravings. This is as perfect a picture in its way as can well be conceived. It is so *naïve* in expression, that one is quite absorbed, forgetting the matter of color entirely, which is, as it should be, unobtrusive. His picture of "Three at Whist" represents portraits of which the impression is that these are three true English faces, but over an undue amount of crinoline and ribbons. The other pictures are equally gay, even to one of the two landscapes, which is bright and hard in color, and harsh in handling. Among these are "A Yeoman of the Guard," "Chill October," "The Gambler's Wife," and "The Northwest Passage."

"The Last Muster," by Mr. Herkomer, which won for him the grand prize, attracted great attention. It represents a group of old soldiers in the chapel of Chelsea Hospital, against a simple background of high wainscoting. These are all types, each head being a study. The coloring, as well as drawing, is remarkably fine. "After the Labor" is also a picture by Herkomer, representing a German village with hard-worn peasants at the doors taking their evening's rest. A maiden, fresh in life's weary tasks, still plies her spinning wheel; other people in the street, pre-